

SUMMER DIVERSION in the THEATRES

BEAUTY IN THIS YEAR'S "FOLLIES"

THREE of the popular musical plays will be transferred to-morrow to new stages, but the novelty of the week will be the annual Ziegfeld Follies at the New Amsterdam Theatre.

"Oh, Lady! Lady!" which has been since last winter at the little Princess Theatre, will go to the Casino to receive the larger crowds that the theatre accommodates. "Panic Free," with Clifton Crawford in the same funny leading role, will go to the Bijou Theatre, which should prove an admirable frame for his talents.

"The Rainbow Girl" would remain all summer at the New Amsterdam Theatre were the Follies not due, so it will be continued indefinitely at the Gaiety Theatre.

This ballyhoo is official if gushing:

"Florenz Ziegfeld, Jr., will offer in the New Amsterdam Theatre Tuesday night the 1918 version of the celebrated Ziegfeld Follies. This premier will mark the twelfth consecutive annual production in a series of musical revues originated in America by Mr. Ziegfeld in 1907. Renold Wolf and Gene Buck are responsible for the lines and lyrics of the new edition. The score is by Louis Hirsch and Dave Stamper. Irving Berlin has supplied the words and music for two elaborate numbers, while Victor Jacobson composed and dedicated to the Follies a waltz. The incoming revue is to be presented in two acts, which have been staged by Ned Wayburn under the personal supervision of Mr. Ziegfeld. Joseph Urban, the noted art decorator, designed and painted the numerous scenes. One of the many features of the entertainment will be an original picture created and presented by Ben All Hargis, the artist. The cast, which is made up of more than 150 entertainers, is more typical of the Follies than any previous year. Among the many principals employed in the presentation of the popular show are Will Rogers, Marilyn Miller, Eddie Cantor, Lillian Lorraine, W. C. Fields, Ann Pennington, Frank Carroll, Allyn King, Frisco, Savoy, and Brennan. Harry Kelly, Kay Laurell, Bee Palmer, the Fairbanks Sisters, Dolores, Gladys Feldman, Martha Mansfield, Dorothy Leeds, Florence Cripps and others. In selecting the beauties for the new Follies Mr. Ziegfeld required every applicant to appear in his presence before contracting with them. Free of any makeup. By this method he has succeeded in collecting an army of real and not made to order beauties."

Sometimes accident turns what otherwise might be an ordinary play into a success. Some New York critics, in reviewing "The Man Who Stayed at Home" in the Forty-eighth Street Theatre have declared that its popularity is due, in large part, to the timeliness of a play that deals with the German spy system in America. Several others have thought that the sensational speech which occurs just before the curtain descends on the last act and denounces everything in Germany, from the Kaiser right down, has made "The Man Who Stayed at Home" more or less popular.

Billy Sunday, in all his glory, could muster no more effective venom against the Kaiser than is contained in this speech. It emanated from William Moore Patch, producer of "The Man Who Stayed at Home," who has two brothers in France on Gen. Pershing's staff and who was always pro-Ally in all he said and did.

The British secret service agent who has been detailed to run down German spies planning to sink American transports has caught the chief and orders him to be taken away and shot. The German spy about to die asks the Englishman whether he will shake hands with him. Instead of a milk and water happy ending answer the British secret service agent takes a deep breath, and having reserved all his vocal strength for the final test, hurls the following at the German spy: "Shake hands with you, or any of your countrymen for that matter! You Germans who wantonly outrage young women, cut off the hands of helpless little children, drop bombs on hospitals, killing the wounded and dying, cheer at national honor and think you can prostitute a free democracy like America—God in Heaven! What



KAY LAURELL

damnable beasts and rotters you are, from your miserable Kaiser down to the lowest peasant. May God deliver the world from the lot of you!" And to the frenzied applause and cheering of the audience the German spy is led off the stage to be shot. A. H. Van Buren, a very competent player, by the way, enacts the German spy. When asked the other night how he relished this disagreeable task, he replied: "All is fair in the drama and war. And this is both the drama and war."

Blanche Ring, the comedienne who heads the Palace bill this week, in discussing her new repertoire of songs says she has come to the conclusion that there is no such thing as "getting a good song."

"A song is made by the singer," she says, "and not by the composer or author. The greatest song successes I have ever had were dire failures when other people tried to sing them, and I must confess I did not know whether they were going to 'go' or not until I had tried them on an audience two or three times."

"There is a little mystery about getting a song. Some folk spend more time in searching for a song than they do for a husband, though husbands are like songs, too. Some suit you and some don't; it is hard to find out which until you try them. In connection with this you might mention that I am sincerely happy."

"There is little difference in the Broadway of a decade past and the alley as it is at present," replied Miss Ring to a query. "There might be noted the exception that there are more young girls striving to be prima donnas than before, without the slightest qualifications, vocally at least. I am sure of one thing, though—they haven't forgotten me. It does my heart good to know they still think of me. There is nothing like popularity. Most of us would rather be popular than great. I would, anyhow."

A big benefit will be staged to-night at the Fulton Theatre for the benefit of the 33rd Battalion Tank Corps in order that the men in the unit may have some money for kits and a canteen.

Capt. L. W. Wilson, officer commanding the unit, will be present at the benefit to tell of the progress achieved during the short time since the corps was created, and a number of entertainers have volunteered their

services. Among these latter are Irene Franklin and Burton Green, Harry Carroll, Van and Ferguson, Marguerite Sylva, McKay and Ardina, Bernie and Baker, Joe Letora and others.

STAGING A SHOW.

Leon Errol Exposes Secrets of Producing "Hitchy Koo."

With a plotless play, plain looking girls, costumes and color effects to suit personalities and scenery to suit the said costumes and colors, Leon Errol says he can get striking effects in musical production. In fact, he says he produced "Hitchy Koo 1918" after this fashion. The part this comedian-producer plays on the stage, still irrepressibly inept, is only an incident of his real part in the new Raymond Hitchcock revue. The entire production was staged under Mr. Errol's direction; which means that he arranged and supervised the scenes, costumes, dances, color effects and music. "The producer's lot is hard," he says. "If a play fails every one says 'It's the producer's fault'; but if it is successful all the actors in the cast and a good many outside claim the credit. Most audiences don't even know that a producer exists. Of course in my case they see me on the stage—but only as a drunken comedian. They don't know my duties as a sober producer."

Now Mr. Errol has rather startling ideas for a sober producer. If he hadn't proved their success in "Hitchy Koo 1918" you might think them futuristic. But with his theories all worked out and happily "put over" Leon Errol has probably earned the right to be sensational.

The musical revue that moves along without a plot is Mr. Errol's favorite medium. Paradoxically enough, plotless plays are more interesting to audiences. They move with more speed, offer more variety and get away from conventional, imported musical comedy. Lately our market even in stage goods favors "American made" products.

"Intimate revues, such as 'Hitchy Koo 1918,' are built on personality," says Mr. Errol. "For that reason every one in the cast is important, the parts included. That's why I may let me have plain looking girls, if they're intelligent, rather than beauties who can't use their brains. With proper costumes and color effects I can make a plain girl look pretty on the stage, but I can't do a thing with a girl who won't think."

"You know, we have 'little girls' and 'big girls' in musical productions. I select my little ones for their ability."

Vaudeville and Burlesque.

Blanche Ring tops the Palace bill this week with a repertoire of new songs written exclusively for her. Gilbert and Friedland, the composers, will sing some of their latest numbers.

Fritzi Scheff, the prima donna, makes her first vaudeville appearance in three years at the Riverside this week. Pat Rooney and Marion Bent, together with Franklin Ardell, are among the other acts on the bill.

"Hello, America," the burlesque extravaganza at the Columbia, will continue in its second month to break previous records. It is a genuinely amusing piece, with two clever comedians and a soubrette above the ordinary.



ANN PENNINGTON



MARILYNN MILLER



ALLYN KING

to dance and the big ones for different types that I can costume strikingly. Getting the cast is the first thing I do in a production. Then I set costumes and color effects designed to suit my types. The scenery comes last and must harmonize with the costume effect. This reverses the regular order of production procedure.

Pantomime is another hobby of Mr. Errol's; a strong reason for his demand for intelligence throughout a cast. For his own part, he never balks at the most inane lines handed him with a part. In fact, Leon Errol scarcely ever speaks a line on the stage; "he might as well be acting for the movies," as Mr. Hitchcock once remarked.

"Talk doesn't mean a thing to me," Mr. Errol insists. "I believe in conveying thought by action. Music should be introduced by situation, and the same with dancing. Comedy, too, comes largely from situation. I like comedy, but you have to understand tragedy to be a good comedian."

"That is, you have to avoid tragic touches, even in low comedy. Audiences will laugh if you pour flour or water in a man's face; but not if you

break a cup over his head. You can be rough but not vicious. Women in an audience are especially sensitive to the difference."

"I've been observing stagecraft or 'showmanship' for twenty-two years, when I came to America from Australia in a 'smoke concert.' Since then I've played in every State in this country, on every sort of stage except grand opera. I began producing twelve years ago. During my association with Florenz Ziegfeld, Jr., I learned a good deal, although I want to follow a different line of production from Mr. Ziegfeld's."

"Production is hard work; you have to study, to experiment, to work up and tone down. Carrying out one general idea means considering a hundred details. You can't leap ahead of the times, although I don't see a hope for the producer who only keeps pace with them."

"The production on the stage of even an intimate revue is a physical, mental and spiritual strain. For the time being you seem to carry the whole world on your shoulders. But if the play succeeds and the association is congenial, like mine with Mr. Hitch-

cock, satisfaction soothes the soul, and you don't mind going on, so far as audiences are concerned, unwept, unhonored and unsung."

EDITH DAY'S OWN "GOING UP."

The moral to be drawn from the rapid rise of Edith Day from a singer in the old nickelodeons a few years back to the prima donna of "Going Up" is—have a newspaper man for a father. A conclusion of this sort may seem to be a trifle overdrawn, but such are the facts in the case of this actress who has climbed rather far toward the top but who is just past the voting age.

When Miss Day was a few years younger she was sent to sing in some of the smaller theatres where movies were being shown, while her father was helping to maintain the journalistic standards of Minneapolis. About that time Al Jolson arrived in the Flour City with his "Dancing Around" company in which Eileen Molyneux had a part.

Miss Molyneux became suddenly ill and there was no one to take her place. Miss Day's father happened to know the manager of the theatre in which Jolson was playing, and so Miss Day was introduced, was accepted and made good. That was her start.

It was with considerable trepidation that Miss Day left home at such a tender age, but her conscience was clear because she had parental consent, which if the autobiographies of others may be taken seriously is not usually the case. She then toured with Jolson and then received a small part with Mitzi in "Pom Pom." There was a certain significance in Anna Held's show "Follow Me," for Miss Day did, and she played for quite a time with the creator of patois and the mythical milk bath. From this she entered the cast of "His Little Willows," and then came her big chance.

It was "Going Up"—another significant title—and she was so grateful that she hasn't really recovered as yet. Not that it could be noticed from observing her work; she is just as entertaining and as full of vigor as she was the opening night. But it is somewhat of a shock to wake up and find that the big task assigned to you has been successfully done, even when confidence is the word most emphasized in one's dictionary.

But though those who see Miss Day dance, sing and act give her credit for her own success because of her acceptance of the proverb that opportunity, unlike most persons, knocks

At the Parks and Beaches.

Gus Van and Joe Schenck, the popular singers, head the bill at the New Brighton Theatre, together with Sophie Tucker and her quintet of ragtime musicians, who have been held over by request.

An added attraction at Luna Park, Coney, will be the daily band concert, starting to-morrow afternoon. It is announced that the panorama "Over There" will be open early in the afternoon. The Steeplechase is as popular as ever at the Island, as is also the Palisades Amusement Park, where there are all sorts of things for all sorts of persons.



LILLIAN LORRAINE



FLORENCE ATKINSON

but once, she refuses to bestow much praise on herself. She prefers instead to believe it is due to the kindness of those around her, from the manager of the Minneapolis theatre in which Jolson's show was housed to E. W. (Waistcoat) Dunn, the manufacturer of publicity for Cohen and Harris.

To her way of thinking, it is only because folks have been kind to her that she is where she is. From which it may safely be inferred that she is modest. She is. Nor is it the theatrical modesty that is characterized by brass bands or billboards. To chance and chance alone she gives the reason for her having the leading feminine part in the musical comedy success.

It may be observed at this juncture, with apologies for the lack of a new discovery, that women are difficult to understand. Scarcely a night slips by that Miss Day does not have to dance an encore or two to the "Tinkle Toe" number; her voice is good; she has dramatic feeling; she is good looking, and, what is more important, she has a pleasing personality. Yet she murmurs "chance" as the reason. Well—

ARE THEY PROFITEERING?

The High Price of the Beauty Chorus.

New York has been hearing rumors from time to time of the \$100 a week chorus girl. And New York has smiled, shrugged its shoulders and murmured

dubiously. Along with \$20 shoes, \$9 beefsteaks and Rolls-Royce cars we now have with us the \$100 a week chorus girls. Only they don't call themselves chorus girls at all.

They are the young ladies of the company, if it's all the same to you, and woe unto any one who forgets to call them that. Rightfully so, too, for when you think of the beauties all the town used to rave about who were well satisfied with their \$20, or at the very outside, \$25 per, who can blame the present generation of merry marriages from claiming to be a little different?

The first of these organizations to bring "young ladies of the company" to our midst is "Rock-a-Bye Baby," the new musical comedy which opened last Wednesday at the Astor Theatre. More may be expected from time to time.

"Rock-a-Bye Baby" was produced by Selwyn & Co. Now that firm of managers had earned an enviable place for itself as producers of such plays as "Within the Law," "Under Cover," "Twins Bed," "Felix and Warner" and the like; but in the field of musical comedy, they were acknowledged neophytes. But they were no pikers.

When it came time to cast the play Edward Royce, who produced it, was given carte blanche by the Selwyns to engage only the best. And Mr. Royce went to it.

Reflectively, he ran his mind's eye over the beauties he had seen. There were several of the Dillingham girls. And there were the Ziegfeld girls. Who in search of beauty could well overlook either? And Mr. Royce didn't.

From one office after another he lured away the beauties and enrolled them as members of "Rock-a-Bye Baby." True he had to pay the price, but what lurer doesn't? And besides he had the girls.

Along Broadway there are stories which are something more than rumors that the tactics of the producers of "Rock-a-Bye Baby" produced just the tiniest of rifts in the clouds of managerial happiness along that thoroughfare. For instance, they say that when the seductive offer of the Selwyns to pay any price for the creme de la creme of feminine beauty, as some one has expressed it, travelled all the way to Buffalo and promptly lured away the White sisters—Gladys and Lillian—from that there, now, Ziegfeld show, playing in that city at the time, there was something more than a rift. But that's another story and the point is the White sisters are in "Rock-a-Bye Baby."

But for fear one might gather from all this that sordid commercialism or the war was responsible for the sudden uplift in chorus girls' salaries—perish the thought. Neither is the cause. The blame or credit, depending of course on whether you are a manager of a "young lady of the company," rests on the shoulders of a woman. And a woman manager at that.

The steadily ascending scale of salaries for the young musical comedy women first started to rise when Elizabeth Marbury began to produce her intimate little musical plays, and how they have shot up since! However, be the cause what it may, the result is here.

Chorusmen, the \$100 chorus. And it's worth it.

IN BROOKLYN.

Trixie Friganza, the popular comedienne, and the Bushick magnate, for the coming week. The Avon Comedy Four appear for the first time in Greater New York for more than a year. William Ebs is on the bill, together with a number of other good acts.



MARGUERITE ST. CLAIR AND MIRIAM MEDIE IN "THE RAINBOW GIRL"



SYLVIA BREMER IN "THE RAINBOW GIRL"



LEON ERROL IN "HITCHY-KOO"



CARL RANDALL AND VIVIANNE SEGAL IN "OH LADY LADY"